

BRECON BEACONS MUSIC TRUST

CIO No. 1172155

Annual Report
and Accounts for the Year ended
31 March 2024

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Information about the Charity

Charity Name: Brecon Beacons Music Trust

Registration Number: 1172155

Registered address: Hendre, Merthyr Cynog, Brecon, LD3 9SG

Trustees:

Anne Morgan (Chair)

Dorcas Slaney (Treasurer)

Andrew Sutherland

Cornelia Rahdes

Bank

Lloyds Bank, 38 High Street, Brecon, LD3 7AR

Charity Structure, Governance and Management

Originally established in 2012 as a registered charity (1146283) governed by a trust deed, in 2017 Brecon Beacons Music Trust changed its constitution and on 20 March 2017 was registered as a Charitable Incorporated Organisation (CIO), number 1172155. The Brecon Beacons Music Trust delivers the annual Brecon Baroque Festival and supports the chamber ensemble, Brecon Baroque, where appropriate.

The Brecon Beacons Music Trust was managed during the period by the four Trustees. No Trustee was paid for their work as board members during the year. The Artistic Director of Brecon Baroque Festival is Rachel Podger and she is supported by Festival Producer James Brookmyre, Marketing & PR Manager Kate Gedge, and Development Manager Alison Giles. The Trustees are also actively involved as volunteers in the running of the Festival. Brecon Baroque Chamber Ensemble is managed by a professional agent, Percius Management, which also manages Rachel Podger.

Methods for Recruitment of Trustees

The Chair and Trustees of Brecon Beacons Music Trust put forward names of suitably qualified people, whom they know to be interested and to have relevant experience to assist the organisation, for discussion by the Trustees as possible candidates for election. New Trustees – if they have not done so in any event – are encouraged to attend the Brecon Baroque Festival each year and to familiarise themselves with the duties of a Trustee with guidance from the Charity Commission and Powys Association of Voluntary Organisations (PAVO).

Trustees' activities

The Trustees meet at least four times per year and oversee the running and financial and artistic management of the Brecon Baroque Festival, which takes place annually in October, as well as associated musical events with particular reference to its objectives.

The Objectives and Activities of Brecon Beacons Music Trust

- (i) The advancement of public appreciation and knowledge of classical music through the promotion of live performance of the highest standard including the Brecon Baroque Festival and Brecon Baroque Ensemble;
- (ii) The promotion of musical education, knowledge and performance skills of children and young people in Powys and beyond;
- (iii) Such other charitable purposes beneficial to the public consistent with the objects above as the trustees in their absolute discretion determine.

Public Benefit

Brecon Beacons Music Trust increases access to high quality live music by bringing internationally acclaimed musicians to a small mid-Wales town and providing affordable tickets in well-known local venues. In attracting significant cultural tourism it also supports the local economy, while its education programme provides valuable training and performance opportunities for young musicians in Powys and the UK conservatoires. The community programme, including workshops and performances, ensures that the Festival benefits as wide a range of local people as possible, including those with disabilities and those who have limited access to high quality music and arts experiences.

Brecon Baroque Festival 2023 - Report from the Chair

This year's festival, Walk with Bach Part 3, was a happy occasion in many respects. Ticket sales exceeded expectations with all four evening concerts being sold out and with higher than ever attendances at lunch time concerts. The festival's growing reputation as a major international event was underlined not only by involvement of musicians from all corners of the UK and Europe, but by ever increasing audiences from Brecon itself, other parts of Wales, the UK, Europe, the USA, and Australia. However the festival remains deeply rooted in Brecon and its surrounding areas, involving local school children and forging enduring links between local hosts who, year after year, accommodate visiting musicians, quite apart from contributing significantly to the local economy

The music itself was outstanding. The opening concert, Bach Actually, included two "audition" cantatas which Bach wrote when applying for the post of cantor at St Thomas's Church in Leipzig, sung by a stellar cast of soloists. Also a recently discovered aria for solo soprano, thrillingly sung by Joanna Lunn, a violin concerto beautifully re-arranged from a harpsichord concerto, and an electrifying performance of Bach's Cantata BWV51, again with Joanne Lunn and trumpeter Robert Farley.

A delightful Saturday lunch time concert with Katy Bircher (flute), Reiko Ichise (viola da gamba) and James Johnstone (harpsichord) was followed by what felt like the heart of the festival – Brecon Baroque's world premier live performance of Bach's Goldberg Variations Re-imagined, arranged by Chad Kelly. Having first filmed this for the 2020 festival for broadcast during Covid lockdown, it was fascinating to hear it in real life and to observe all the intricate patterns between the solo instruments. The audience felt drawn into a completely different world.

On Sunday James Johnstone gave an interesting and thoughtful programme of Bach's organ music, while Brecon Cathedral Choir, together with a consort of viols from the Royal Welsh College of Music and Drama, treated the congregation to an Evensong dedicated to music by William Byrd and Thomas Weelkes, both of whom died 400 years ago, and both of whose music still moves us today.

The Sunday night concert was equally mesmerising. Fretwork and Ruby Hughes dedicated this concert to the music of William Byrd, mingling In Nomine's for viol consort with delightful songs, little known to most of us, but sung with exquisite simplicity by Ruby Hughes, who charmed everyone with her friendly informality.

Another lunch time concert on Monday "From Rome to Leipzig" was immensely interesting. It was given by two very talented former students of Rachel's, also Osian Jones, whose musical life started with South Powys Youth Music and, after studies in Amsterdam, now has a busy career as a baroque cellist. They were accompanied by Marcin Swiatkiewicz, harpsichord, whose exceptional and musically sensitive playing underpins the whole festival.

The final Monday night concert provided a rousing finale. The Brecon Baroque Festival Orchestra, with its usual mix of local amateur players, music students and young professionals, took the evening by storm. Locally born singer Aine Smith sang arias by Handel and Bach, our own Cardiff born festival producer, James Brookmyre, performed a little known but delightful Telemann concerto for recorder and viola da gamba with Reiko Ichise, followed by a very beautiful Vivaldi concerto for two oboes. The evening was rounded off with a very vital performance of Bach's double violin concerto played by Rachel and her former student, Sabine Stoffer.

But half way through this concert, South Powys Youth Music made a spirited return to the stage with flair and panache. Remarkably some of these have not been playing for long, and their hard work, and that of their conductor Berri Munn, produced some spectacular results. During the year, staff from SPYM have been

doing six week taster sessions in local primary schools around the area, with the result that a number of children have shown interest in taking up an instrument, and more teaching staff have had to be recruited as a result. Also students from the Royal Welsh College of Music and Drama visited local schools, introducing their instruments to children who might not have had the opportunity to encounter them before, and fostering new interests.

Besides the musical activities, we had fascinating and very well informed talks given by Professor Robert Erlich, professor of recorder at the Hochschule in Leipzig and visiting professor at the Guildhall School of Music and Drama, and an immensely successful guided walk led by William Gibbs, Chair of the Brecknock Art Trust, around Brecon's Y Gaer Museum, a link we plan to maintain.

Another feature of the festival is "The Muse", originally Brecon's first museum and now an informal cultural centre, in constant use for a wide variety of local events and gatherings. We take this over for the festival, and it provides a warm and friendly environment for people to eat (delicious food and drink available) and to get to know one another. The Adult Learning Disability Team has strong links with The Muse, and plans are in the making for future involvement with them for next year's festival. These include a post-Covid resumption of the art workshops in which a six week project takes place, making thematic artwork to decorate for the Muse for the festival, and also a music workshop. We haven't done the latter for a few years, but the last one was a much enjoyed and very entertaining occasion, and we are looking forward to reviving it.

Financial Overview

The Trustees are extremely grateful to the public funders, trusts and foundations, individuals and sponsors whose generous support has made our artistic programme possible during this year. Public and trust funders for this period included The Gibbs Trust, Mid Wales Music Trust, D'Oyly Carte Charitable Trust, SCOPS Arts Trust, Ty Cerdd and Brecon Town Council.

Brecon Beacons Music Trust and Brecon Baroque Festival is supported by a variety of different income streams and this minimises financial risk by ensuring there is never too much dependency on a single funding source.

The total income for 2023-24 was £71,863 (£59,109 in 2022-23)

The Festival Patrons and Friends scheme raised £8,755 (£6,265 in 2022-23).

Funding from Trusts and Foundations contributed £15,200 (£18,570 in 2022-23).

Public Funding of £900 was received from Brecon Town Council.

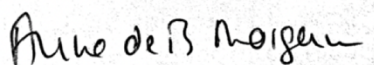
Individual donations contributed £7,070 (£3,473 in 2022-23).

Ticket income through Theatr Brycheiniog totalled £34,202 (£28,443 in 2022-23) after deductions of £9,269 for venue hire, box office commission, technical staff charges, printing and car parking from gross sales.

At the year end the Trust carried forward funds of £35,640 for future festival planning.

BRECON BEACONS MUSIC TRUST for Year ended 31/03/24	
INCOME	£
Friends	3,515
Patrons	5,240
Programmes and tickets	1,708
Gift Aid	3,711
Donations (individuals)	7,070
Misc. including testing card machines	41
Tickets net of commission/venue hire	34,202
Public funding	900
Grants	15,200
Compensation fund	
Donations FF Fund	
Recording	
Just Giving	176
Programme adverts	100
TOTAL	71,863
EXPENDITURE	
Catering	1,908
Musician/Artist fees	29,295
BBFO project, including expenses	
Bank charges	250
Travel and Accommodation	4,958
Materials	
Sundry	481
Management	20,063
Venue hire	1,320
Digital services	877
Communications, printing, design, adverts	6,290
Sheet music	135
Postage and stationery	
Instrument hire and tuning	2,790
Recordings	
Insurance	896
SPYM and Mozart Fund	620
TOTAL	69,883
BALANCE	
Balance at start of year	33,658
Surplus/deficit	1,981
Closing balance	35,640

Signed on behalf of the Board:



Anne de Riemer Morgan, Chair
30th January 2025

Annedd Wen

Llangybi

Lampeter

Ceredigion

SA48 8NB

Dorcas Slaney

Brecon Beacons Music Trust

Date: 10th January 2025

Dear Dorcas.

Brecon Beacons Music Trust Accounts for the year to 31st March 2024

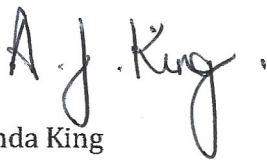
I have reviewed the accounts and supporting documentation for BBMT for the financial period ending 31st March 2024. The accounts appear in good order, and reflect an accurate representation of the financial position of the charity.

Specifically:

- The Bank Analysis spreadsheet reconciles with the bank account statement entries.
- Expenditure is supported by invoices/receipts for purchases/expenses incurred.
- Income items match those stated on the charity's bank statements.

I confirm that I am independent from Brecon Beacons Music Trust and its trustees.

Yours sincerely,

A handwritten signature in black ink that reads "A. J. King". The signature is written in a cursive style with a large, stylized 'K'.

Mrs. Amanda King